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1740, a cup weighing 12 oz. 8 pwt. made by Jacob Hurd (b. 1702, d. 1758), the father of Benjamin and Nathaniel Hurd, all well-known Boston silversmiths. Jacob Hurd's mark also appears on a rat-tail spoon which is simply marked "N. S. C." (New South Church). In 1744, Mr. John Clough presented a second beaker made by John Edwards,  $5\frac{3}{4}$  inches high, nearly matching those given by Nicholas Boone and James Smith, but much heavier than either.

The engraving of the inscriptions on these early pieces is unusually well done and is worthy of special attention.

Many of the first silversmiths were noted engravers in their day, for instance, John Coney (b. 1655, d. 1722) engraved the plate for the first paper money; Nathaniel Hurd (son of Jacob) was more noted as an engraver of copper plates than as a silversmith; and besides the fine crests, cartouches, etc., which we find on the silver of Paul Revere the Patriot, one of his best known engravings is of "The Boston Massacre."



*Communion Silver of the New South Church*

In 1814 the first edifice was replaced by a new meeting house designed by Charles Bulfinch, then one of the leading architects of Boston. It was built of Chelmsford granite, in the form of an octagon with four long and four short sides, surmounted by a graceful tower, which resembled the spires of Christ Church and Park Street Church, and its portico was supported on four fluted columns. Until 1868, when the land and building were sold to make way for business blocks, Church Green was one of the many residential squares that made old Boston so attractive. Rufus

Choate, the Lodges, and other well-known families lived in the immediate vicinity.

For nearly three-quarters of a century it appears that the communion service consisted of the six pieces of silver named, although it is possible that they were supplemented by a pewter service, as was sometimes the case. But in 1815, soon after the occupation of the new edifice, the "Sisters" of the Church presented four chalices by William Moulton of Newburyport, and four unmarked bread plates with dome-shaped covers.

Since 1905, the Museum has had all of this silver on deposit for exhibition purposes; and in May of this year the Society voted to present the eight pieces in our illustration to the Museum, where it may be seen in Case 28 in the Rotunda.

F. V. P.

### Greek Electrum Coins

THE series of Syracusan coins shown in Case 4 in the Fifth Century Room during the past two years (*cf.* Bulletin, No. 47) has recently been withdrawn, and an exhibition of Greek electrum coins has been installed in its place. The large majority of these (331 specimens) belong to the well-known Greenwell-Warren Collection,\* and are now shown for the first time since their acquisition by the Museum. Thirty-two coins are from

\*Canon Greenwell's collection of Greek coins (1016 specimens) was acquired by Mr. E. P. Warren, and considerably increased by him. The published catalogue—Regling, *die griechischen Muenzen der Sammlung Warren*—describes 1769 coins; 1432 of these are now in the Museum, 1313 having been purchased in 1904 from the Henry L. Pierce Fund, the rest in 1908-1911 from the James Fund.



*Blue and White Plate "Beauties of America" Series  
The Octagon Church, Boston*

*Staters of Cyzicus*

10	19	22	27	30
33	34	38	41	46
58	67	82	87	88
97	99	107	124	158

the Catharine Page Perkins Collection; four coins were acquired separately. The series includes one hundred and seventy-eight coins of Cyzicus, mostly staters (Sections 6-8), two staters of Lamp-sacus (Section 8), seventy-six hectæ of Lesbos (Section 9), forty-two hectæ and smaller coins of Phocæa (Section 9), and seventy coins from unidentified Ionian mints (Section 10). Five gold coins of Lydia, two Persian gold darics, and two gold staters of Philip II of Macedon have been added by way of illustration (Section 10).

"There can be little doubt that in the seventh century B. C. the Greek cities on the Ionian coast adopted the Lydian invention of coining money; that is, of stamping the precious metals with marks or types as guarantees of fixed values. Gold and silver, which from time immemorial had been the universal media of exchange, had no real need of such warrants. They were weighed in the scales, and the generally accepted relation between them was in the proportion of 1 to 13⅓. The ordinary product of the rich Lydian gold-producing districts consisted, however, of an impure gold containing a large admixture of silver — sometimes more, sometimes less, but always variable. The average mar-

ket price of the impure metal, which from its silvery color obtained the name of 'pale gold' or 'electrum,' was considerably less than that of pure gold; it was roughly tariffed at the rate of about 1 to 10 in relation to silver, in contrast with 1 to 13⅓. In order to utilize this abundant natural mixture of gold and silver as a ready medium of exchange, some sort of warrant of exchange value would naturally be required on the part of the purchaser. Accordingly each ingot issued as coin soon came to be stamped with the signet or mark of the issuer responsible for its value, and this custom was so convenient that it was afterwards extended to the purer metals."\*

In the case of some of the earliest electrum coins, it is difficult to determine whether they are Lydian or Greek. The two coins, Nos. 299 and 300, were perhaps struck at Sardis. The obverse has a flat, striated surface; the reverse shows two rude punch marks. No. 311, with the fore part of a lion on the obverse and three incuse sinkings on the reverse, may belong to a later Lydian issue. In the reign of Croesus, the last and most famous of the Lydian kings, the use of electrum was given up,

\*Quoted from Head, *Historia Numorum*, 2d ed., p. 564.



*Lydian Coins*

299	300
311	311
374	371

and a coinage of pure gold and silver took its place. Five gold coins of C resus, with the fore parts of a lion and a bull facing one another on the obverse, are shown (Nos. 370-374). This coinage was brought to a close by the destruction of the Lydian empire in 546 B. C. The gold darics, first struck under Darius and named from that king, became the standard currency throughout the Persian empire. Their types are illustrated by the two examples shown (Nos. 375-376). The figure of the Persian king appears on the obverse; the reverse has an irregular oblong incuse design.

The Greeks in Asia Minor continued to strike electrum coins during a long period, the most famous mint being that of Cyzicus, an important city in Mysia, on the shore of the Sea of Marmora. The Cyzicene staters competed with the darics in Asia, and there is evidence that they had a wide circulation throughout the Greek world down to the time of Alexander the Great. Before this, however, the mint of Cyzicus had ceased to coin them, doubtless owing to the competition of the gold staters issued in great numbers by Philip II of Macedon from the proceeds of the rich gold mines in Thrace (Nos. 377-378).\*

The Cyzicene staters can be dated approximately on grounds of style, the earliest specimens belonging in the sixth century, while the latest are assigned to the middle of the fourth. The development is, however, apparent only in the designs on the obverse; the incuse square, divided into four parts throughout the series. The coins, also, show little

change in fabric; they remain to the end thick, shapeless lumps of metal. This conservatism, for which the coinage of Athens affords a parallel, is to be explained by the wide circulation of the Cyzicenes; it was feared that they would be less readily accepted if their familiar archaic appearance were given up. The coins are uninscribed, but are identified by the tunny fish, the badge of the city, which always appears on the obverse. On the earliest examples it is the main type (Nos. 1-5). Later, the magistrate's symbol takes its place, but the tunny is retained in a subordinate position, placed in the field (Nos. 67, 97, 99), or used as a ground for the design (Nos. 19, 33, 34, etc.), or brought into connection with it (Nos. 58, 107, figures holding a tunny by the tail). This unusual practice of magnifying the magistrate's symbol gave free play to the imagination of the engraver. The series of one hundred and seventy-eight coins here shown includes more than one hundred and thirty different types, twenty of which are illustrated in the photograph. The types on the staters were apparently repeated on the smaller coins, sixths and twelfths, of the same issue (see Nos. 41, 42; 56, 57; 58, 59, etc.). A number of the representations seem to have been taken from the coinage of other Greek states with which Cyzicus had relations. The head of Athena wearing a Corinthian helmet (No. 30) recalls that on Corinthian staters; the female head on No. 88 is a faithful copy of a head on a Syracusan tetradrachm; the lion's scalp (No. 124) is the type of Samos. A close connection with Athens is shown not only by the archaic head of Athena



*Coins of Lesbos*

183	185	186	207
201	218	219	222

*Coins of Phocaea*

258	260	261	262
269	279	285	292

\* The above historical summary is taken from the articles on Lydia, Ionia, Persia, etc., in Head's *Historia Numorum*. The fullest discussion of the electrum coins of Cyzicus is by Canon Greenwell, *Numismatic Chronicle*, 3d series, VII, 1887, pp. 1-125, pl. I-VI.

wearing the Attic helmet (No. 27), but by representations of local Attic myths, such as Triptolemus in his chariot drawn by serpents (No. 19), Gaia holding up the child Erichthonius (No. 33), the mythical Attic king, Cecrops, beside the sacred olive of Athena (No. 34). The type on No. 82 is a reproduction of the statues of the Tyrannicides, Harmodius and Aristogiton.\* Several other representations seem also to be derived from works of sculpture: the figure of Europa on the bull (No. 10) recalls certain archaic metopes; the reclining figure of Dionysus (No. 41), closely resembles the "Theseus" from the east pediment of the Parthenon; the figure of Apollo seated on a swan (No. 23) may be compared with the statue of a goddess riding on a goose exhibited in the Fourth Century Room. Still other representations recall the designs in the interiors of Attic red-figured vases, as No. 46, a kneeling Silenus pouring wine from an amphora, or No. 99, a warrior examining an arrow (*cf.* a kylix in Case 3). The location of Cyzicus in Asia Minor accounts for the numerous representations of oriental monsters half human, half animal, such as the winged male figure with a lion's head (No. 58) and the Harpy (No. 107). Perhaps the most interesting type in the whole series is the head of an elderly man wearing a laurel wreath, the earliest example of portraiture on a Greek coin (No. 87). The subject may be the Athenian General Timotheus, son of Conon, though the identification is far from certain.

The electrum coinage of Lampsacus, a city on the Hellespont, is represented by two staters, Nos. 179, 180, with the forepart of a winged horse, the badge of the city, on the obverse, and an incuse square on the reverse.

Section 9 contains coins of Lesbos (Nos. 181–256) and of Phocæa (Nos. 257–298). The Lesbian coins are all hectæ, or sixths of staters, dating from 480 to 350 B. C. As at Cyzicus the types are extremely varied, and seem to be magistrate's symbols. The representations on the earliest examples are chiefly figures or heads of animals, and the reverse type is in intaglio (No. 185). Later, male and female heads predominate, and the figure on the reverse is placed in an incuse square (No. 201, Sphinx) or in a linear square (No. 218, bull). The regularity of the shapes, the careful striking, and especially the beauty and delicacy of the types, give this series a high rank among Greek coins.

An inscription found at Mytilene, and dating from about 400 B. C., records a monetary agreement between Lesbos and Phocæa, by the terms of which the two cities were in turn to issue a common coinage in electrum. It was decided that the Lesbians were to begin, and magistrates were appointed to try offenders charged with debasing the coinage. The Phocaic sixths closely resemble those of Lesbos, but can be distinguished by the



*Persian Darics*

375

376

*Staters of Philip II of Macedon*

377

378

seal (*phoca*), which was the badge of the city. On some of the earlier specimens it appears as the main type (No. 261, three seals; No. 262, head of a seal). On the later coins it is reduced to a symbol, like the tunny of Cyzicus (Nos. 269, etc.). The archaic incuse square is retained as the reverse type (No. 260).

The early Ionian coins of unidentified mints (Section 10) include a number of fine archaic types, such as No. 325, forepart of a bull with head turned back; No. 332, sow; No. 334, winged horse; No. 337, eagle; No. 338, cock. Besides the staters, the following smaller denominations are illustrated: halves, thirds, sixths, twelfths, twenty-fourths, forty-eighths, and ninety-sixths. No. 369, which is of lead, was probably struck as a proof of an electrum stater. L. D. C.

### University Extension Course

A COURSE of lectures by Mr. Oric Bates, F. R. G. S., on the Art and Civilization of Ancient Egypt, arranged by the Committee on Extension Courses, 19 University Hall, Cambridge, began at the Museum on Monday, September 30. The course will continue for fifteen weeks, with lectures on Mondays and Wednesdays at 4 P. M. Mr. Bates was formerly Assistant in the Department of Egyptian Art at this Museum, and has since been connected with the Harvard University-Museum of Fine Arts Egyptian Expedition.

The course is intended to serve as a general introduction to the history and civilization of ancient Egypt, for students of history, art, divinity, or allied subjects.

\* *Cf.* a vase fragment in Case 3 in the Fifth Century Room, Bulletin, Vol. III, No. 4.